

THE
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MRS. A. SCOTT BULLITT
KING President
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ASSOCIATION FOR EDUCATION BY RADIO-TELEVISION

EDITORIAL

NEW DEAL IN WOMEN'S PROGRAMS

Those fortunate enough to attend the annual dinner of the Institute for Education by Radio-Television, April 9, heard Pauline Frederick, NBC news commentator, refer to the difficulties she had had in convincing program directors that women were interested in news commentary.

How long will it take radio and television broadcasters to realize that women, no less than men, need programs designed to challenge their abilities and stimulate their interests? Does it require an expert to discover how far the typical program aimed at a feminine audience misses the mark—or underrates its intelligence?

Anyone who doubts this needs only to make a quick survey of the programs available in his area during the hours that a majority of men are at work and then compare his findings with the programs available at hours when men can be reached. He will be surprised!

Does the implied assumption that "soap opera" and other "escape" programs are the only

ones that a majority of women want and can appreciate fit in with the scholastic records which women make in competition with men in schools and colleges?

Listeners have been led to believe that they can secure the type of programs they prefer if a sufficiently large proportion of them make their wants known in writing to the stations (and sponsors, too). Could there be a better summer project for AERT members than for them to take the leadership in their local areas? Who knows but what a concerted effort might completely change the present standards of daytime programming? Surely it might make those responsible for broadcasting realize, perhaps for the first time, that women are no less intelligent than men.

Has there ever been a time in history when both men and women had greater need for a nourishing mental diet? How else can we be equipped to face with understanding the complex issues now before us?

JOURNAL STAFF

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e upon a time,



COMPATIBLE— Education and Commercials

Mrs. A. Scott Bullitt

President, King Broadcasting Company, Seattle, Washington

THE congenital differences between a commercial station and an educational institution are so marked as to appear well nigh insurmountable. The latter is dedicated to the spreading of light and learning, and the former to bringing in a good return on a financial investment.

Cooperation Mutually Beneficial

—These basic disparities, however, do not conflict when the two meet in the production of an educational program on television. The program carries into a further field a new technique of education, and

the commercial station enlarges its scope, increases its audience, and thereby raises its commercial potential—fulfilling the purposes of both. In our experience at KING, we have found that the audience rating of educational programs is considerably higher than it is generally thought to be.

The primary problem was a need for Education to be educated to television and the station to be educated to Education. Obviously the initial responsibility of this two-power treaty devolves on the station as the source of experiences

with the power and capacity of the medium.

TV Potential Not Realized—Although nationally there was early recognition among educators of what the new medium had to offer, on a local level many educators regarded television as a tawdry gadget—a debauched invention dedicated to wrestling and “westerns”—totally unworthy of their efforts.

It has been a slow process—educating the educators to the uses of television—as the first reaction is frequently mistrust of the stations’ motives. They often feel that the inclusion of an educational program in the schedule of a commercial station is nothing but “lip service” in conformance with the FCC percentage commitments. However this approach on the part of a station is very readily distinguishable from the genuine variety. “Lip service” neither takes the trouble to put in hours and weeks of thought and staff planning, nor does it schedule the program in the more favorable time periods. In turn it does not receive the rewards of a program on which as much time and effort has been spent as would be spent on a commercial show.

For the most part the networks’ contribution to education has been sincere and there have been outstanding brilliant examples of their research and courage in the programs and series aired.

Difficulties At Local Level—Where difficulties have existed, it is on the local level of individual station operation. There, because of a budget or competitive situation, the station has not yet learned or been able to achieve the actual long-range commercial value of the carefully-planned and promoted program—one that brings in viewers because of well-presented subject matter geared to the interests of the area and par-

ticipation of local personalities—viewers who perhaps are not normally addicted to television, but are members of a type or group that is often extremely loyal.

Educators, after a few experiences with educational programs where the station staff has been cooperative and helpful, have learned very quickly how to plan for the visual medium.

Success Follows Skepticism—A professor in the University of Washington who first flatly refused to go on the air—then reluctantly agreed to a short trial—he thought he could not give the time to it and he was sure that his associates would look down their noses and he would lose caste for having stooped so low—now has had his program on KING for two years. He is stopped in the street, in the barber shop; his mail has gone “out of bounds” and he would be just as reluctant to go off as he was to go on—and no one looks down his nose—his income has increased and his classes are crowded.

The first educational program put on by KING took six months in preparation, so did the second one. Since then it goes progressively smoother and faster as the partnership has knit together.

“KING’s Community Workshop,” a half hour program aired daily Monday through Friday, has been developed in cooperation with the Television Community Council, made up of representatives of six of the leading educational institutions of Seattle.

It is directed to an adult audience and KING added a specialist in adult education to its staff at the outset to coordinate the program. During its two and a half years, the program has brought the resources and services of educational and cultural institutions into the homes of its viewers and attempted



KING-TV aired "What about the costs of present day hospital care?" presented by the Washington State Hospital Association. Hospital officials and King County Medical Society members, are shown above.

to open new doors of interest, to point out the agencies that could help solve problems in the family, and to develop greater civic responsibility and participation.

The Seattle public schools added a television coordinator to their staff, the King County Medical Association and the Bar Association set up television committees and the art programs are conducted under the active supervision of the educational director of the Art Museum.

"Workshop" outrates two network soap operas and the other local shows running opposite to it. One day of "Workshop" is sold to a national account.

College-Level Teaching — After several months of planning, the University of Washington and KING-TV launched "Telecourse" in September, 1952. Every thirteen weeks since then a new series has started. Some of the subjects covered have been, "19th Century Symphonic Music," "Anthropology," "Home Architecture," "Northwest Authors and Their Books," and the "History of Drama."

Each "Telecourse" has been aimed at a three fold audience: the casual viewer, the mildly and the seriously interested. There have been study guides prepared by the University and opportunity given for credit through the Home Study Department. "Telecourse" runs opposite one of the best known network programs and holds the same rating.

"Face the Facts" is a program of discussion among high school students, moderated by a teacher and with a guest specialist. It is holding its own creditably against two strong network shows in an evening period.

Children's Reading Increased—KING has also felt its responsibility to the child in its viewing area—the responsibility to offer some program that would not be an end in itself but a springboard. It took up the challenge that was hurled at television—that of taking children away from books.

Two months were spent in experimentation with program formats in cooperation with the Seattle public schools, the Public Li-

brary, and groups of children in different parts of the city. KING brought in a specialist in children's programs to work on the development of "Televenture Tales." The final format centered around an author and his books. Through story, book game, and author material, children's interest in the area reported increased circulation. The carryover was evidenced by the highest summer reading program in the records of the County Library, and the libraries reported that conspicuous among the books in constant circulation were those featured on "Televenture Tales." The high ratings led to its commercial sponsorship.

For the Younger Child — Last fall, in answer to repeated requests from Parent - Teacher groups, KING developed a five-day-a-week program on the primary and pre-school level.

"Wunda Wunda," although specially planned for the three to five year olds, has proved to be a favorite of two to twelve year olds—and their parents too. All morning the pre-school audience watches for the "hands of the clock to point straight up" and at noon their brothers and sisters rush home from school to join them for lunch and "Wunda Wunda."

It holds a 66 per cent share of audience tuned in at that hour against two network shows. It is sold to four accounts in participating spots.

Educational Programs Pay—We at KING have learned that the public taste must not be sold short—educational programs have paid in money, audience rating, and community acceptance. They have served to give experience to the personnel of educational institutions in planning for their own educational station. The KING staff has gained skill because of the problems offered in devising acceptable formats and techniques.

The experience of team work between the commercial and the educational has been an extremely happy one with excellent cooperation on the part of the community and the institutions.

If a commercial staff can be sensitive to the needs of a sponsor, it also has the sensitivity to interpret the needs of an educator; if it can sell toothpaste and news, it also has the imagination to sell books and ideas; and to this end, Education and the Commercial Station can be completely compatible and the experience profitable and gratifying to each.

Television is often described as being very educational for children. This is unquestionably true. Why, when we were the age of our kids, we did not have the slightest idea of the meaning of the word "deodorant." There are lots of other ways, too, in which modern children have been educated by the material sent out over the high-frequency waves.

They know that:

The quality of a loaf of bread should be ascertained by the picture on the wrapper.

The best thing for a sore throat is a cigaret.

Beer is no good unless it is light and dry.

Baseball players never eat oatmeal for breakfast.

Candy is good for you.

Little girls should have home permanents.—From *Changing Times*,

who?

what?

when?

where?

Dr. Burton Paulu, manager, Station KUOM, University of Minnesota, was very much in the news recently. Dr. Paulu, who is spending the present year in Britain under a Fulbright grant, had been invited to participate in a BBC quiz contest for the title "Brain of Britain." It is reported that he won three times and thus qualified for the semi-finals.

Paul C. Read, who directs radio-TV and audio-visual activities in the schools of Rochester, New York, and serves as editor of *Educational Screen*, devoted his March Editorial to a blast at *Life* Magazine's recent pictorial study for radically new school buildings. His criticisms concerned the complete neglect of facilities for the use of "audio-visual materials for basic instructional purposes right in the classroom."

Mrs. Catherine Galentine, 2010 Olgethorpe Street, Apt. 301, Hyattsville, Maryland has agreed to serve as membership secretary of AERT until a permanent appointment is made. She succeeds Lillian Lee, Atlanta, Georgia, whose recent resignation was accepted with regret.

The Detroit Educational Television Foundation is now in the midst of a drive to raise \$1,250,000 for an educational TV station on UHF Channel 56.

Elizabeth Evans, 16-year-old Akron, Ohio, high school junior, was one of four national winners in the 1954 "Voice of Democracy" contest. Her prize-winning essay was presented twice—March 1 during a simulcast of the *Voice of Firestone* and again on March 29. Her initial rendition brought more than 100,000 letters and telegrams requesting copies of the text.

Tulane University (Louisiana) and the *Times-Picayune* began an introductory course in television production during February. The class meets once each week for 14 weeks.

The National Association of Radio and Television Broadcasters is to be commended for the adoption of a 10-point "juvenile responsibility" program. If this program is accepted and carried out to the letter by every one of the nation's TV stations it should eliminate much of the justifiable criticism caused by the presentation of programs featuring undesirable characters and incidents.

Teachers College, Columbia University has established the Frances Horwich Fellowship in Early Childhood Education in honor of the well-known Miss Frances of *Ding Dong School*. Donor of the fellowship, carrying an annual initial stipend of \$2,000, is the American Character Doll Company.

Mrs. Gertrude Babcock, president, Detroit, AERT, reports an attendance of 96 at the Workshop recently conducted by the Chapter. Held in the Auditorium of Station WWJ, Detroit, the program began at 9 o'clock and concluded with luncheon at the Fort Shelby Sky Room. Next event scheduled by the Detroit Chapter is their Annual Breakfast on May 8, while on June 3, they have planned a meeting at the TV Studios of the University of Michigan. Says Mrs Babcock, "we have some 80 members at the moment and we are working hard to bring that number to 100 before June."

The Detroit AERT issued recently a 4-page newsletter announcing a TV Workshop, presenting news and suggestions concerning educational TV, providing a listing of recommended radio programs, giving the names of new AERT members, and including a blank so that all non-member readers could become AERT members.

Edward R. Murrow, world-renowned radio and television reporter, will be awarded an honorary degree, Doctor of Humane Letters, by Hamilton College, Clinton, New York, June 6. The occasion will be the commencement exercises at which Mr. Murrow is to be the speaker. The citation is to honor him for "the intelligence, honesty, and clarity with which he has been broadcasting the news since 1938 and for the programs with which he has made history a living and personal thing."

The Victor Frenkil TV Script Award has been announced by the University of Maryland. The winner receives \$500. Interested readers should address the Speech Department, University of Maryland, College Park, for details.

Rudy Bretz, TV consultant, producer, and director, spoke on the topic, "Television in Europe," at New York University in March.

Shrewd public relations marked the preparation for the opening of Educational TV Station WQED, Pittsburgh. Among other means used to direct public attention was an attractive folder which was devoted to questions and answers about WQED which viewers might ask. The WQED Test Pattern appeared on the front and on the back had been printed a blank to be completed by those who desired to become Charter Subscribers to the monthly *WQED Program Previews*.

Station WNYC, New York City's non-commercial outlet, is presenting a new weekly 30-minute program, *The World We Want*. This series, which opened March 6, presents students from 32 foreign countries whose discussions were taped when they were in this country recently attending the New York *Herald-Tribune* Forum for high schools. Moderator for the programs is Mrs. Helen Hiatt Waller, the *Herald-Tribune's* Forum director.

UNTIL OCTOBER

This is the last issue for the school year, 1953-54. It completes Volume 13—the first in the new format.

Favorable reader reaction to the new format insures its continuance when publication resumes with the issue of October, 1954.

Please be sure your dues are paid so as not to miss the initial 1954-55 issue!

—The Staff



Mrs. Louise S. Walker

Key Station Sought in Washington

A blonde, vivacious native of Texas who is a national leader in the audio-visual field is playing a leading role in the movement to build a non-commercial educational television station in the Nation's Capital.

She is Mrs. Louise S. Walker, supervisor of audio-visual training in the public schools of Montgomery County, Maryland, a part of Greater Washington.

Mrs. Walker is chairman of Visual Education and Motion Pictures of the National Congress of Parents and Teachers; holds the corresponding post in the Maryland State Associations; and is immediate past president of the Maryland Audio-Visual Association.

She is a member of the Film Estimate Board of National Organizations of the Motion Picture Association of America and a member of the Television Committee for the Association of Childhood Education International.

Of the 21 colleges, school systems, and cultural institutions which compose the Greater Washington Educational Television Association, Inc., the Montgomery County School Board is the only one represented by a woman. Mrs. Walker is also on the Board of Trustees of the Corporation and a member of the Executive Committee.

Member institutions in the Washington group include American, Catholic, Georgetown, George Washington, and Howard Universities; and in addition to public, parochial, and private school systems of the area include such cultural institutions as the Folger Shakespeare Library, Brookings Institution, Library of Congress, National Gallery of Art, Phillips Gallery, Corcoran Gallery, National Symphony Orchestra Association, and the Smithsonian Institution.

An Advisory Council to consist of 100 civic, business, and professional organizations is being set up to make recommendations regarding programming. During the organizational period, Mrs. Walker served as acting president of the Advisory Council.

The Corporation will conduct a drive in the Fall for funds to build the station and to operate it for one year.

Mrs. Walker sees many reasons why the Washington station should be the nation's key educational station. She points to the city's unrivalled concentration of cultural, governmental, and information resources and to its position as the "showcase" of democracy. She cites the fact that the city has the highest student population per capita, with so many government

workers attending night classes, that Washington has been called "The City of Sundown Education."

As soon as television became available in the nation's capital, Mrs. Walker began building programs for broadcast over the local commercial stations. For three years she received the TV Guide Award for the best educational programs in the area. These programs were broadcast after school hours, being directed not only to the pupils but to the parents to enable the parents to see their schools in operation.

Mrs. Walker is a graduate of Sam Houston Teachers College in Huntsville, Texas. She received her master's degree at the University of Texas and has done graduate work at the University of California, Columbia, George Washington, Maryland, and Harvard. She began her teaching career as the principal of an elementary school in Palestine, Texas. She went to Washington in 1934 when her husband entered the real estate business there.

"The value of television as a stimulus cannot be over-emphasized," Mrs. Walker says. "Inform children that they are going to be on television and they will work their hearts out. The results can be seen not only in improved attention to the business of learning but also in personality development. Surprising to many parents, but not to audio-visual experts, has

been the aid that educational television can be in improving reading proficiency."

"To the teacher, educational television means the opportunity to see a master of his profession in action.

"To the parent it means an opportunity to see at first hand the current teaching methods.

"To the general public, educational television, at least the type we have experimented with, means an opportunity to see how their tax money is being utilized; but more than that we discovered how many viewers enjoyed the programs because they featured performers who are always inherently interesting—children."

As educational television stations go on the air and demonstrate the utility of motion pictures as a teaching tool, the use of film by itself in the schools will increase, Mrs. Walker believes.

An invaluable by-product of educational television broadcasting in America will be the stockpiling of kinescopes which can be sent around the world to acquaint other nations not only with our educational processes but also with the American way of life, Mrs. Walker points out. Relying heavily on the visual presentation, these kinescopes can overcome language barriers and do much to build up a better understanding of the American people.

NAEB ANNUAL MEETING

All AERT members who can possibly do so are urged to make plans now to attend the 30th annual meeting of the National Association of Educational Broadcasters. The meetings will be held in New York City, October 27-30. Sessions will be held in Hotel Biltmore.

Preliminary plans indicate that this will be one of the best meet-

ings of the organization. Included in meeting plans is a day at the United Nations. More details will be found in the October *Journal of the AERT*.

Well in advance of the meeting, the entire membership of AERT will receive individual invitations direct from NAEB.

First AERT Day

SUCCESS crowned the efforts of the Association for Education by Radio-Television in programming the meetings for the opening day at the Institute for Education by Radio-Television at Columbus, Ohio, April 7. A member of the Junior League of St. Petersburg, Florida, probably expressed the consensus when she remarked, "If I got nothing else from the Institute but the information and ideas I received during AERT Day, my long trip will have been worthwhile."

The Day's activities began with an informal coffee hour in the AERT Suite. Members then proceeded to the Ballroom where the morning session was opened with a message of welcome by AERT President Gertrude G. Broderick.

"The Use of Broadcasting Techniques as Teaching Devices" was developed for the audience by Jean A. Eicks, radio-TV feature writer, Teachers' Edition, *Readers' Digest*, and script supervisor, Station WNYE, New York.

The remainder of the morning session was devoted to a utilization demonstration. The program used was from the series, "Let's Find Out," produced by Board of Education Station KSLH, St. Louis, and carried by 57 stations. Mrs. Gertrude B. Hoffston coordinator of the St. Louis station presented the science program. The utilization was by 35 first and second graders from West School, Lancaster, Ohio, Mrs. Mariam Himes, teacher.

An evaluation and discussion of the program and its utilization was led by Betty T. Girling, director, Minnesota School of the Air, Station KUOM, University of Minnesota. Participants included a panel of four, nine resource persons, and individuals from the audience.

At noon the group attended the annual AERT Luncheon at The Maramor. Host was William D. Boutwell, Editor, *Scholastic Teacher*, and AERT First Vice President. Luncheon speaker was William C. Hodapp, executive director, Teleprograms, Inc.

Mr. Hodapp told those present at the luncheon that "The educators' prime job lies in the analysis of how best scientific miracles can be used to clarify and enlarge objectives of learning."

"There is an alarming tendency in the thinking of educators who are planning for their own channels," he warned, "to consider the problem of programming in the field of educational television solely as a collaboration between the school system and the local station and its technical facilities. A broader concept is mandatory if we are to fulfill the present opportunity and challenge which lie in the proper use of this mass communications medium."

"The first job of the educator in TV today," he pointed out, "is to determine the educational level of his community as well as its educational needs and interests. The next step is to set about the business of providing, in order of

priority, those subjects which can be presented with the maximum amount of showmanship and good teaching methods.

"The new challenge of educational TV," he concluded, "results when we approach our horizons with an honest appraisal of the critical jobs at hand and then use all tools toward creating a happier, more profitable, and richer life for all of our citizens in a 'cradle to grave'—as distinct from classroom—activity."

A surprise feature of the luncheon meeting was the citation of six AERT members to receive the Presidents' 1954 Awards in the form of silver cigarette boxes for outstanding service to the Association. Recipients of the awards were Dr. Tracy F. Tyler, William D. Boutwell, Robert A. Kubicek, George Jennings, Gertrude Babcock and Dr. Franklin Dunham.

John C. Crabbe, director, Radio-TV, College of the Pacific, and AERT Second Vice President, chaired the afternoon session in the Deshler-Hilton's Ionian Room.

The opening speaker, Freddie Bartholomew, staff director, Station WPIX, New York, discussed his experience as a producer of "The Living Blackboard," inaugurated in 1951 in cooperation with the New York City Board of Education and telecast three times each week.

Mr. Bartholomew stressed the fact that television is show business, no matter what the nature or purpose of the program. "It's pretty easy to go overboard one way or the other in broadcasting educational television programs," he pointed out. "One can be too precious, or too torrential with words, or too easily like the caricatures of teachers carried in newspaper

cartoons around the time that school opens each year.

"If he is not at heart a showman, he doesn't really belong in television—no matter how harsh such a pronouncement must sound."

He went on to warn his listeners that there is no substitute for careful planning of an educational program and that artistic results are not achieved by accident. "This is particularly necessary," he added, "when it comes to educational television programs produced by commercial facilities in limited rehearsal time.

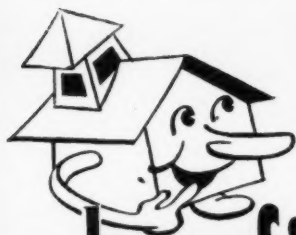
"As far as I can see there is no way of achieving good results without giving adequate attention to all three of the basic elements of a television program—sound material, careful and skillful planning, and good direction."

His concluding caution was to (1) make the most of the fact that educators work with wonderful material, (2) avoid complexity where simplicity would be far more effective, and (3) remember that a television program, commercial or educational, is a show.

Actual film was used to show the audience how films are made for television by George Jennings, director, Division of Radio-TV, Chicago Board of Education, and in addition, the audience learned the importance of the use of films in conserving the time of school teachers and administrators.

Selections from kinescopes of outstanding educational TV programs were presented with comment by Edward Stasheoff, University of Michigan.

At the conclusion of the afternoon session, AERT members adjourned to the Ballroom for the annual Newcomers' Reception.



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Radio Consultant

and

Geraldine Mikelson

Teacher, Marshall School

Sacramento, California, City Unified School District

"I'll take two tickets, please; the \$1.80 seats."

"Your change—three sixty, three seventy-five, four, five dollars."

"Here are your tickets, thank you."

"Are there any \$3.60 seats left?"

"Yes, we have two in the dress circle."

"I'll take them, my guest likes the dress circle."

This is just a sample of the conversation heard in a combined third and fourth grade at the Marshall elementary school in Sacramento, California every Thursday before the Standard School Broadcast.

This project grew out of a class discussion on etiquette and good manners while listening.

Experiences were recounted of good and bad behavior affecting

not only listeners, but performers at concerts and theaters. Some students seemed vague on correct conduct while listening and others expressed a desire to learn how to act at a concert. Thus came the desire to attend a real concert.

"Mrs. Mickelsen, could we pretend we were at the Opera House while listening to the Standard School Broadcast this week?"

Such enthusiasm! Every hand was up with a good idea or suggestion. Our project was on! Committees were chosen for programs, stage setting, box office, tickets, and money. Weekly personnel jobs were set up—ticket sellers, ushers, stage crew, and door men. These jobs were rotated.

As the committees worked correlation with all subjects devel-

oped and soon it involved the entire curriculum. (Utilization booklets giving background and selections for each program are provided.) Signs and individual programs using musical terms and symbols were made during an art period; some of this work was done after listening to a record of one of the selections to be heard. Films of the instruments featured that week were sometimes shown. One arithmetic period was spent "making" money, making change, and handling dollars and cents in the four processes.

The actual musical selections to be played were written in programs during penmanship period. To give practice in social ethics; oral and written invitations, acceptance, and "thank you" notes were prepared during language times.

Throughout the week, in various subjects, interesting facts on the composer's life were highlighted along with location of his birthplace and interesting stories of his compositions.

To promote the carry-over of listening projects into home listening, good musical programs heard during weekends or in the early evening hours were discussed.

A record was kept of the numbers of children who heard the following programs: Voice of Firestone, Railroad Hour, Telephone Hour, The Standard Hour, NBC Symphony, and New York Philharmonic. This poll was most gratifying; as time went on the percentage of listeners increased from 25 to 75 per cent. Interest created at home was shown by the remarks of some of the mothers.

"My boy turned off a cowboy program he has enjoyed for a long time so's he could hear the Firestone Orchestra."

"Jimmie all of a sudden seems to like good music."

"This is amazing! What have you done to make Antone want to listen to the good music—we've tried hard with no results."

This is what happened on the day of the concert:

The seats in the "Concert Hall" (the classroom) were arranged in rows facing the "stage" (the radio placed on a table.) The "backdrop" of the "stage" was a class-made mural depicting a conductor directing a symphony orchestra. The "box office" (two orange boxes with cross bars) was placed near the door. Children called for and escorted their guests to the box office where they bought their tickets after which they were given programs and ushered to their seats.

As time neared for the program to begin, the stage director flicked the lights for the children to be seated. A hush fell over the audience, the "curtain rose" (playing of the theme) and the "conductor walked to the podium" (the first announcement) amid the quiet applause of the audience. From then on the class listened attentively and quietly, watching their programs for the numbers played. At the close of the program (theme song) the children applauded the performance and then filed out of the "Concert Hall" in groups of twos and threes. We had attended a "real concert."

Upon returning to the classroom, an evaluation of the program was made — conduct, interest, good points, likes and dislikes of the music, ways to improve the following week's listening, and ways of improving the physical set-up. Many expressed gratification at learning the correct procedure at public concerts.

Throughout the semester this simulated concert idea was thoroughly enjoyed and interest maintained.



Using the Tape Recorder

E. G. Bernard

Board of Education, New York City

How much of the teacher education job, as it concerns the rapidly growing field of tape recordings, can be done by means of a printed manual? To what extent can such a manual be made a purely pictorial presentation? An interesting effort to answer these questions is found in a new publication, *Using the Tape Recorder*, prepared by the Auditory Instruction Office and issued as a curriculum bulletin of New York City's Board of Education.

Except for a brief introductory statement on the role of auditory aids and tape recording, *Using the Tape Recorder* consists almost entirely of photographs of varied school uses of recordings and the various steps in learning to operate a typical machine. Applications of tape recorders are treated in five categories: Group Uses, Teaching Individual Children, Teacher-

Training, Parent - Community Work, and Research and Administration. Coverage of equipment operation includes use of recorders with radios, microphone placement, splicing, editing, and storage.

The new manual, part of a teacher - training program on tape recording in New York City schools, also includes by-appointment instruction in equipment operation, a workshop course, and preparation of a filmstrip which is now under way. Practices described are derived primarily from experience in New York.

Using the Tape Recorder, which also contains a helpful bibliography, is available on request (50 cents per copy) while supplies last. Address the writer, Board of Education, 110 Livingston Street, Brooklyn 1, New York.

Educators Inherit TV

T. C. Battin

Director of Television, University of Florida, Gainesville

"TELEVISION is a stimulus to learning, it is a perfect medium for education, a blackboard on which all educators should be writing."*

Educators have become the heirs to a fabulous inheritance, that of an invaluable portion of the radio spectrum set aside by the FCC for educational television. The availability of television has produced as great an opportunity for education in the United States as anything in the history of the world. It offers exciting opportunities to teachers and students alike, and educators now have the chance to test the full power of this medium.

However, we shall need the perspective of time to determine, with any degree of accuracy, the impact of TV upon the lives of people, their children, and especially upon education, both formal and informal. In the meantime, it is particularly important for educators to do experimental programming in TV to examine the ways in which this new medium may possibly be used constructively in the field of education.

Few of us will deny the probability that television's impact and influence upon our culture will be great. It could stimulate a deeper appreciation of art, literature, music, and drama. And the strength of the impact and influence will be limited only by the

imagination, artistry, skill, and insight of those responsible for all program production in the medium of educational TV. Therefore, all educators should recognize that they have a great responsibility in some organizational job that must be done for the use of this new medium from the standpoint of type and kind of programming that will be done in the future as well as now.

"What is Educational Television?" It means in part the total extension of systematic education to untold thousands of young and adult students. However, it means much more—it means bringing to large numbers of people, according to their needs, knowledge, and experience beyond the scope of formal education. This could touch any or all of our modern technical, cultural, and social interests.

Because educational TV programs will not be of the "pure" entertainment type does not mean they will be devoid of entertainment factors. The very fact that these programs will be designed to establish and sustain a high peak of attention and interest will fulfill the factor of entertainment. Therefore, educators must be aware of the need to season the programs with the right amount of "showmanship." And this showmanship will come from the person

* Kathleen N. Lardie, director, Station WDTR, Detroit, Michigan, Board of Education.

who is the brilliant teacher and lecturer. The teacher who is a personality in the eyes of the students, one who projects his materials and communicates, one who is deeply concerned with and interested in the subject.

The sources of television programs can be as broad as humanity itself and the educational possibilities are tremendous, principally because of television's great flexibility. For example, one of the most outstanding of television programs was the televising of the 1953 political conventions. Through the use of TV mobile equipment units the deliberations and sometimes the antics of these great quadrennial gatherings went coast-to-coast for the first time. Some 70 million people watched the telecast of these conventions and each person actually had a "front row seat" at the very moment the event was taking place, and because of this, televiewers at home had a much better vantage point than those who were attending the conventions. By the very nature of the purpose of these conventions, these telecasts were highly educational, and frequently very entertaining.

Such events as Congress in action, the U. N. Meetings, a symphony orchestra concert, a day at school, life on a tenement street; any of these can be brought into the home or school at the moment it happens. The immediacy of the event and being able to have a "front row seat" are two of the most important factors relative to the value of education via television. Therefore, educators should make every effort to use the medium as a part of their educational program.

Television has become an important part of the lives of all normal school children and adults who have access to a TV receiver, and

there are times when their televiewing must be directed away from an overdose of the pure entertainment type of program to one which is definitely of an educational nature.

Commercial television and educational television are compatible simply because each houses and distributes a different commodity. Commercial telecasters must appeal to a mass audience most of the time because their existence depends upon that degree of market saturation. Educational television does not depend upon a mass audience as such for existence, however, it will appeal to the masses by the diversity of program materials available within the schools and from outside sources.

In educational TV the public will see programs of worthwhile interest—some of general public interest, some of a highly specialized nature, but always of a diversity great enough to reach the interested masses. Educational television has no intention of competing with commercial TV, neither does commercial TV intend to compete with educational TV.

We educators can make use of the TV medium in such a way that the visualization and the imagination of the individual will be greatly stimulated. The very nature of the materials used and the manner in which they are presented can stimulate thinking, a desire to look further into the subject — it can motivate individuals to try out their skill or ability—it can help them to retain or develop the creative desire.

Educational TV programs will have vital importance to the individual's own home, cultural, and working interests. These programs offer everyone an opportunity to have the experience of meeting, seeing, and listening to outstanding men and women in the many

fields and areas of education.

People will have their "front row seat" in wonderful laboratories, studios, concert halls, and schools where they can associate with great scientists, musicians, artists, lecturers, teachers. They will take part in "workshops" while sitting in their living room.

This is a medium which can someday make it possible for the disabled boy or girl, the young shut-in, to gain an education, or to continue on with an education interrupted by sudden disability. It could mean the difference between dependence and independence for these people. The potentialities of education via television are unlimited and this is a job that can be done only by the educators, it is one that commercial television cannot handle.

Where will we find materials for our TV programs? Our school systems and institutions of higher learning, simply because they house and distribute an invaluable commodity known as education, offer us a never ending source, an underground river of materials from which to build thousands of highly interesting educational TV

programs. Our schools, by the very nature of their environment and inhabitants, are filled with talent. Educational TV shall never suffer from the lack of materials and talent from which to develop highly interesting and fascinating programs that will appeal to everyone.

The medium of television offers educators the greatest device ever conceived to supplement the teacher in the classroom. It provides a means for "continuing education" which by any other method, cost would make prohibitive.

Television has provided teachers with a master key that will enable them to open the many wonderful doors to the fabulous worlds of information and excitement associated with the alert teacher who is deeply interested in and concerned with man and his world.

Let us not lose this inheritance of ours through lack of interest or indifference brought about by a fear of plunging into this new realm in the ionosphere!

It offers us an incomparable challenge as this is a medium in which the great teacher can be and should be shared by all.

AERT JOINS NATIONAL CITIZENS COMMITTEE

AERT, by unanimous vote of its Board of Directors, April 6, accepted an invitation to join the more than 60 organizations comprising the National Citizens Committee for Educational Television.

Members will recall that the NCCET was formed more than a year ago, with the aid of the Fund for Adult Education and the American Council on Education, to help local groups establish their own TV stations and to protect their interests when they begin their telecasts.

The NCCET has been actively engaged in promoting community

interest in the 245 channels (recently increased to 250) which have been reserved for noncommercial educational television.

In many areas where these channels have been allocated, there are substantial numbers of AERT members who can assist in various ways. Now that AERT belongs to the Advisory Committee, our members will be eligible to receive NCCET publications.

The AERT Board of Directors feels that this invitation reflects a growing appreciation of AERT's importance in the fast-developing field of educational radio and television.

Scholar vs. Showman

F. J. Van Bortel

The University of Chicago

THE boys in the back room of commercial TV will be glad to tell you why they have doubts about the success of educational television. One said to me recently, "We have an educational program in the afternoon that puts me to sleep. The professor knows his stuff, but . . . well . . . it hasn't got personality."

Showmanship and Scholarship—Those of us who have devoted ourselves to the facts of life that are gleaned from textbooks and laboratories will probably resent that statement. We are, after all, scientists—not buffoons. We may even feel that showmanship is necessary only when the content cannot command interest in its own right. How easily we suspect the individual who is unusually facile in presenting his science. We are inclined to feel that showmanship cannot be achieved without some dilution or misrepresentation of the technical data involved. Further, is there any good reason why we should make a special effort to make our information attractive to those who have expressed no interest? Why should a scholar be a showman?

One of the most prosperous enterprises in this country is based on the simple proposition that goods do not sell themselves. Those who spent years of research and vast sums of money on the development of synthetic fiber must also take the responsibility for making the public aware of that achieve-

ment. Yet educators often take the petulant attitude that their product should be sought by the public.

Are we being honest with ourselves?

I believe that those who make a profession of knowledge must take the responsibility for its communication to the public we profess to serve. If we genuinely believe that the interests to which we devote ourselves are more constructive and worth-while than the program materials that currently dominate TV, we have an obligation to do something about it. Until recently, it has not been possible to teach the general public in any organized way. Now the channels set aside for educational TV have created an opportunity to do just that. If what we do is to be effective, it will be necessary to inject a little showmanship into education.

Interest a "Must"—How can we achieve viewer interest without a loss of honesty or accuracy? Much of the success of educational television will hinge on our solution to that problem. The first step is that of selling educators the idea that they have a responsibility for making their materials interesting. After that will come a period of study and testing techniques. We are accustomed to teaching groups of individuals whose past accomplishments and prior education are known quantities. It is difficult to imagine a classroom with a million students of mixed age and ex-

perience. Yet this is the fertile field on which we must sow our information. These are the individuals who manufacture the goods we use, determine the political course of the nation, and are the end goal toward which all science is directed. How can we even begin to think about facing this group?

We often hear the remark that science and society have grown apart, that our scientific knowledge has advanced beyond the human growth of the society that produced it. If this is true, there is certainly a great necessity to close the gap between knowledge as it is produced by science and those who use its end products. Science can only achieve integration with the community when the community has some understanding of its operation. Understanding can be achieved only when the operations of science are made attractive and interesting enough to command attention in competition with materials currently presented on TV. For that reason, showmanship is necessary, and it is an academic obligation.

Simplicity and Sincerity the Key

—If we grant that it is desirable to make academic materials attractive to the viewing audience of educational television, what can we do about it? For instance, there is the problem of teaching new tricks to old dogs. It is not likely that more than a small proportion of our able educators could learn the art of eloquent public speaking. Fortunately there is good evidence that eloquence is not a necessity. Simplicity and sincerity are far more important.

Simple and sincere presentation of ideas is not always a matter of techniques. Attitudes and habits play a very important role. Quite understandably, lectures and discussions often bristle with qualifications as we keep a weather eye

on our professional associates. After all, we want to bring the "whole scope" of our knowledge to bear on the problem, and of course we wish to avoid the appearance of being too emotionally involved in a given point of view. In any case, the meat of the lecture is often lost in the salt of precautionary recitations of exceptions to the principle. It is certainly essential that educators preserve a scientific attitude, but this should not impinge upon their ability to distinguish clearly what they believe the important principles to be. One prerequisite for effective public education is willingness to accept personal responsibility for a given point of view.

Scientific Knowledge the Right

of All—Paradoxically, many educators deplore the manner in which unqualified persons translate their teachings or experimental findings for popular consumption, and yet refuse to do it themselves. Do they imply by this behavior that it is undesirable to communicate scientific information to anyone but that minor fraction of the population which is fortunate enough to attend an institution of higher learning? If so, they have succeeded all too well in recent years. One suspects, though, that such behavior results from procrastination rather than intent.

If educators and scientists are to take their place along with religious and political leaders in guiding the conduct of the nation, they will need to accept the role of leadership. It will be necessary to change the popular concept that a professor is a dowdy milksop or a ravening radical immersed in an incomprehensible mumbo-jumbo, who may be consulted like the Delphic Sibyl when special problems arise. This change can be accomplished when education is brought to the general public.

Elementary Art by TV

Sam L. Becker

Director, "Adventures in Art," State University of Iowa

James A. Schinneller

Acting Head, Department of Art Education, State University of Iowa

In a search for new ideas and materials, especially in the educational field, many television stations and production centers are considering an exploration of the field of art. This seems logical because art can be easily adapted to a visual presentation and permits a wealth of experimentation in production. The State University of Iowa has been producing such a series, *Adventures in Art*, for the past two years. The programs, designed for in-school viewing by the primary grades, are being telecast over three commercial stations in the state. These writers believe that the Iowa experience might be helpful to others attempting such programs.

The philosophy stressed on the programs produced at Iowa has been that art, due to its nature, cannot be overly positive, since the child's creativeness must play a part in the solution of his art problem. Both the television program and the classroom teacher must develop a situation which will provide learning on the child's part through observation, thought, and experimentation. The child must be made more aware of his environment, through strong visual stimuli, in order to see possibilities where previously none existed. A balance must be maintained within each program between the dangers of insufficient

instruction and an over-abundance of facts.

For any philosophy to be implemented, proper organization for the planning and production of the programs must be set up. Experience has indicated that optimum results are obtained when the basic production team is made up of three persons: a program personality, a consultant, and a director.

The program personality is responsible for presenting the material in an interesting and understandable manner.

The overall content of the programs, the preparation of the study guides, and continuous evaluation through the production itself as to whether the approach is educationally sound are the major responsibilities of the consultant.

The duties of the director consist of determining whether objects to be shown or approaches undertaken are adaptable to the television medium, proper blocking of the program, and planning and calling shots. Both the consultant and director must assume the obligation of helping the performer to make full use of the medium, criticizing from the speech, art and educational points of view.

It must be pointed out that the jobs of these three are not mutually exclusive for the undertaking must be of a completely cooperative nature with each member

only ultimately responsible for his aspect of the production. Nor is it the authors' intention to imply that many others are not concerned, but these three must form the main production unit; any more becomes cumbersome, any less is insufficient.

A common fault of many educational programs is that they duplicate the classroom situation. A good art program, as with any good educational program, should provide experiences not readily available to teacher or student. It should attempt constantly to exploit visual examples from all of the departments within the school, museum, and city: costumes from the drama department; insects and plants from the science departments; animals, fish, and artifacts from the museum; slides, reproductions, architectural plans, sculpture, and craft pieces from the art department—to name only a few sources.

It is well to vary the structure of the programs constantly as to tempo, composition, sequence of shots, and means of presenting various segments. The programs must be works of art themselves, constantly changing to gain and retain the viewer's maximum interest. Close up shots are obviously needed when presenting art demonstrations and evaluating art work. The emphasis should constantly be on the art object rather than the program personality, which is not to decry the importance of a "top-flight" moderator.

The "rule-of-thumb" of many television stations that a "still" can be on the screen a maximum of six to nine seconds must be ignored in certain instances to permit the child close examination of art work being projected. The child should also, at times, be permitted to interpret the visual presentments in his own way so that individual-

ism may develop. The use of music on the program often affords a "mood" and permits the program moderator to remain silent, resulting in private interpretations. The music should not structure the situation but simply provide rhythms and themes which are interesting but unfamiliar to the student.

Tricky camera work should be avoided. Just as comparatively simple sentences must be produced for the young reader, television programs for the elementary school child must be composed simply, production-wise. For example, when cutting to close-ups of art objects, the program personality should properly motivate the change of shots by pointing or making a direct verbal reference to the object. Obviously there will be times when electronic trickery can be justified. On one of the *Adventures in Art* programs stressing the importance of imagination, the moderator requested his viewers to imagine that he was turning into an animal, telling them to imagine to their utmost. He then closed his eyes and pretended to do the same. At this point the camera was racked out of focus and a dissolve made to another out-of-focus camera which then focused up on a matching shot of an actor in wolf's costume. This proved tremendously effective in achieving the desired impression of the importance of imagination. It must be stressed again that an overabundance of such trick shots can become trite. They should be held to a minimum except when it is certain that they add to, rather than detract from, the point to be made.

Research carried on at Iowa has indicated that a new art activity each week is too much for most schools to handle. At the moment, the authors are experimenting with the *Adventures in Art* series

alternating weekly between activity projects and art history in order to allow adequate time for completion of the projects in the viewing schools.

Typical of the art history programs produced were those titled "A Trip to Rome" and "Indian Arts of the Americas." In the former, maps and slides were utilized for explaining and showing Roman ruins and artifacts. In the latter program, art works of various Indian tribes were shown, with added stimulus gained by presenting authentic tribal music. An obvious problem in this type of program is gearing it to the level of the child's understanding and span of interest, but its benefits make the effort more worthwhile. Art history serves as a rich supplement to the activity areas and provides opportunity to teach tolerance and understanding of the art of the past besides increasing awareness of geographical, social, and historical factors.

Though children were used in a few of the *Adventures in Art* programs this past year, in general, it was found that their use tended to limit the possibilities of exploration within the program. They invariably create a problem of audio-pickup and often distract from the program purpose. Insufficient research has yet been done to determine whether student interest and learning are increased or decreased as a result of seeing children of like age on the screen. Adult interest is increased in most cases but much additional research is needed on student reactions.

Teachers will be able to take

greater advantage of educational programs if a complete year's listing and explanation is distributed to them at, or prior to, the start of the school year. Classroom schedules, needed art materials, and related problems can then be anticipated and solved well in advance of the actual telecasts. These study guides, prepared by the program originators, should be concise, yet of a nature which permits the teacher to gain insight into both the philosophy of art and the nature of the program. The grade or age levels for which the program is planned should be clearly indicated. Optimum results are obtained when any one program is planned specifically for no more than two or three grade levels. Anticipated problems of a general nature must be solved within the study guides. Due to the great range of classroom facilities, teacher loads, and allied problems, it is beyond the scope of the guide to adequately solve individual problems. Teachers must be made aware of this so that they can anticipate and solve problems unique to their specific situations.

Educational art telecasts designed for the primary grades can serve an important function. It is an area in which many teachers have received little, if any, training. Properly planned and executed, the art program can do much to motivate the student and, at the same time, provide much needed in-service education to the teacher. The success of such a venture will depend in large part upon the ingenuity and willingness of the educator to experiment.

Records for Many Uses

Esther L. Berg

Curriculum Specialist, New York City Schools

BROADCASTERS, both professional and amateur, know that introductory music, background music, and sound effects capture audience interest, set a mood, and create and maintain suspense. These sounds transport the listener to the setting in time and place and mood which the program portrays.

Of particular interest to schools, special classes, and other broadcasters, therefore, is a remarkable series of records called Folkways Records. Produced by Moses Asch, these are authentic, on-the-spot recordings from many parts of the world. Perhaps the best known are his folk songs of more than 100 peoples of the world. Equally valuable for the broadcaster are his recordings of instrumental music, as well as those of pure sound such as "Sounds of the South American Rain Forest" and "Sounds of the Sea—from Five Feet to 2,000 Fathoms." Soon to be released is a recording of sounds of the desert.

These records should prove a boon to program directors and sound manipulators, for they can be used for sound effects or elements in locally produced programs.

Are you in search of the shriek of a macaw or the call of a three wattled bell bird? They can be supplied by "Sounds of the South American Rain Forest." Do you

need the "talking drums" of the Western Congo to build suspense in a dramatic program? They are to be found in "Folk Music of the Western Congo."

Following are a few suggestions to indicate some of the ways in which Folkways Records can be incorporated into classroom programs for children and youth:

An American history class wishes to dramatize a scene of the Revolutionary War. Would not the spirit of the times and the setting be effectively conveyed by one or more songs from the three records on "Ballads of the Revolution?" These records may be used to introduced the program, serve as background music, indicate a break in scene, or serve as a stirring conclusion.

If class wishes to explore far-off places and to present their findings in a dramatic broadcast to other classes, they can lend variety (with authenticity) to their presentation by choosing appropriate excerpts from among the following Folkways Records: "Chinese Classic Instrumental Music," "Music of Spain," "Spanish Guitar Solos," "Scottish Bagpipe Tunes," "Irish Popular Dances," "Music of Indonesia," "Folk Music of India," "Folk Music of the Western Congo," "Folk Music of Yugoslavia," "Folk Music of the Mediterranean," "Music of the World's Peo-

ples," "Shepherd and Other Folk Songs of Israel," and many others.

To lend immediacy to programs about our neighbors to the north and south, they may choose "French Canadian Folk Songs," "Calypso and Meringues," "Indian Music of Mexico," "Music of Peru," "Caribbean Dances," to mention only a few.

The history of our own country as expressed in folk songs fills a number of records: "Who Built America?" (American history through folk songs), "Mormon Folk Songs," "Cowboy Ballads," for example.

This series of records will enliven the dramatizations, panel discussions, and story-telling in the language arts and social sciences. Similarly, it will provide illustrations for science programs and con-

tent for musical programs, thereby giving an added "professional touch" to school broadcasting, as well as making available a wealth of technical and scientific "sound" materials as resources for the program director.

Folkways Records has recently issued a special bulletin on the use of these records in the school curriculum. Specific records are assigned their place in the social studies curriculum from kindergarten through twelfth grade and their adaptability for certain other subject areas. Although the records were classified according to topics as presented in the social studies curriculum bulletins of the New York City schools, teachers and school groups in other sections of the country can readily identify those records which are applicable to the subject areas and grade levels as outlined in their own school systems.

Some teachers may ask: "How can I use a record as part of an individual lesson, within the framework of the unit of work?" They will appreciate the sample fourth grade unit on page 4 of the bulletin on the classroom use of the Folkways Record, "Follow the Sunset," on "How do children in distant communities live."

Copies of the Curriculum Bulletin may be obtained on request to Folkways Records, 117 West 46th Street, New York City.

Changing Times, The Kiplinger Magazine, set forth some strong arguments in the February issue countering the claims of those who have predicted that "radio is on its way out." The article closes with this rising note, "Can you imagine the time when you won't be listening to the radio?"



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EDUCATIONAL TV IN THE NATION'S CAPITAL

Pittsburgh's WQED went on the air with its opening program on the evening of April 1. Thus it became the nation's fourth noncommercial, educational television station and the first to be built with community-wide financial support.

Regular programming began April 5, with a schedule of three hours and fifteen minutes daily, six days a week. All but one hour per week is live programming.

The opening telecast featured samples of the types of programs that will make up the regular schedule of WQED: in-school programs, after-school programs for children, tele-courses for adults. Music for the program was performed by the Pittsburgh Civic Symphony and the Westinghouse Choir.

WQED telecasts over UHF Channel 13. Its test pattern on the air since March 19, has been hailed by technicians as one of the finest in that part of the state, with a picture of excellent quality. Station management says the signal reaches out far beyond anticipated ranges. During the dedicatory program, brief comments were heard from Leland Hazard, President of the Metropolitan Pittsburgh Edu-

cational Television Station, and Mayor David Lawrence. Local and national leaders in the educational television movement were also on hand for opening night.

In-school programs range from reading lessons for children in the first three grades to high school science, and include art, music, mechanical trades, citizenship, news, and community life subjects.

The period from 5 to 6 p.m. is devoted to after-school programming for children and from 7:15 to 8:30 to programs for adults and juveniles.

WQED began telecasting with a paid staff of twenty-five, headed by Station Manager William Wood. Volunteer assistance is drawn from a rotating pool of 200 students from nine colleges and universities participating in the intern training program.

While the first three ETV stations on the air—Houston, Los Angeles, and East Lansing—were constructed with funds contributed entirely by universities and foundations, Pittsburgh has depended, and will continue to depend, upon community financial support.

PITTSBURGH STUDENTS VOLUNTEER

The response to the call by WQED, Pittsburgh's new educational TV station, for student volunteers to help with TV production jobs is nothing less than astounding.

Almost 200 students from nine colleges and universities in the metropolitan Pittsburgh area have

arranged interviews with Mrs. James Elkus, director of the WQED student training program. Mrs. Elkus described the program as one which offers "a remarkable opportunity for training in TV production techniques. It is a privilege for the students to have a station which offers this chance. The pro-

gram will be correlated with the work students are now doing in school."

Not less than six hours a week of volunteer time is required of each student accepted for the program. Students will be systematically scheduled for ten different production jobs: art and scenery, lighting, script writing, floor directing, film, property and scene set-up, announcing, program assisting, camera, and audio work. If the student prefers, specialization in one or two phases of production will be arranged.

The program is designed to give the students all the responsibility

they are capable of handling, including a chance to direct simple programs after a thorough training under the supervision of WQED's professional staff.

Student response has come from the University of Pittsburgh, Carnegie Tech, Duquense, Mt. Mercy, Waynesburg, Indiana State Teachers College, California State Teachers College, and Seton Hill. "WQED is glad," according to Mrs. Elkus, "that the Teachers Colleges have expressed such interest. It shows that they understand what educational television will mean to the teaching profession."

STUDYING EFFECTIVENESS OF TV INSTRUCTION

A new study of the effectiveness of televised instruction in the field of home nursing—has been undertaken by the Educational Testing Service in cooperation with the American Red Cross and the Psychology Departments of the University of Houston and the University of Oklahoma.

Fourteen half-hour programs in home nursing, produced by the Harris County Red Cross Chapter and the University of Houston's School of Nursing, are being telecast over the University's TV station, KUHT.

Three groups of women are tak-

ing part in the experiment: one group is watching TV, and also participating in a weekly group practice session; a second group is watching TV, but not getting any supervised practice; a third (in Oklahoma City) is being taught the standard home nursing course without TV.

The evaluation study is being directed by Dr. Benjamin Shimberg of ETS and Dr. Frank Stovall of the University of Houston. Maurice Temerlin and W. T. Miller of the University of Oklahoma are conducting the testing in Oklahoma City.

TO BEGIN TV SERVICE TRAINING

The television service industry will get a transfusion of new and young blood when the ultimate aims of a Radio Electronics Television Manufacturers Association project are realized, according to W. L. Parkinson, product service manager for General Electric's radio and television department in Syracuse, New York.

Under a plan recommended by the RETMA Vocational Education

Sub-Committee, of which Mr. Parkinson is chairman, a model training program is being developed through a pilot training course at the New York Trade School. As a result, vocational teachers from throughout New York State will be given an opportunity to acquaint themselves with the latest developments in television servicing techniques through a summer session.

TO HELP THE BUSY TEACHER

The busy teacher looking for a source of authentic and briefly-stated suggestions will want to read and keep on his desk a copy of the pamphlet, *Using Radio in the Classroom*, prepared by a competent group of educators headed by Francis W. Noel, chief, Bureau of Audio-Visual Education, California State Department of Education.

The importance of radio in making more effective the work of the teacher is universally recognized by educational leaders. Yet, after 25 years of effort, the number of

teachers still "making do" without recognizing their obligation to use this superior learning device is far too large.

This attractively-illustrated and concisely-worded pamphlet (it can be read in 10 minutes) will provide any teacher with the basic information necessary to make a successful beginning in the use of radio to make her teaching more effective.

Write for Bulletin Vol. XXII, No. 4, February, 1953, California State Department of Education, Sacramento.—TRACY F. TYLER.

WQXR REPEATS UNIQUE MUSIC BROADCASTS

Thirteen music students from public and private high schools in the Metropolitan New York area, who had been selected for their talent and musicianship by a distinguished panel of judges, are currently appearing on the fourth annual "Musical Talent in Our Schools" series which is being presented on six Sunday afternoons on Station WQXR. Initial broadcast was April 4.

Nine pianists, three violinists, and one 'cellist were chosen in final auditions before the jury that

consisted of Zino Francescatti, violinist; pianists Arthur Rubinstein and Rudolf Serkin; Leonard Rose, 'cellist; Olin Downes, music critic of *The New York Times*, and Abram Chasins, music director of WQXR.

The project, designed to spur wider musical interest among young people and bring to the foreground high school boys and girls of high musical ability, this year drew more than one hundred participants.

TV AWARD TO CLEVELAND SCHOOLS

The Cleveland (Ohio) public schools and Station WBOE were honored recently with an award for the best educational TV program in Cleveland. Formal presentation was made at a luncheon

of the American Federation of Television and Radio Artists. Cleveland School Superintendent Mark C. Schinnerer accepted the award from Dr. Estal E. Sparlin, chairman of the AFTRA Awards Committee.

Letters to the Editor

Your March issue was a meaty one, indeed. I was particularly interested to see the Newburn article and to know what the new Center at Ann Arbor is really up to. Altogether, I like the little new magazine very much better than the older format. It is vastly more readable, don't you agree?

J. L. Morrill
President
University of Minnesota

It's superb.

That's what I think of the New Look and composition of the *Journal*. It is so easy to handle. Its contents are so activating, too. Thanks for your efforts in the promulgation of Educational Electronics!

Wilbur Sunday Lewis
The World Radiotelevision Council
Milford, Ohio

The Egyptian Broadcasting Service, which operates the national radio of Egypt, is in the process of building up a reference library for use in the training of its staff, the development of programming techniques, and supply basic information and reference material for use by program products and writers.

We have heard of the work of your Association and of the Radio Council of the Chicago Public Schools in the fields of education by radio. This is also a matter of great importance to us, and we are most anxious to know what others have and are doing in this field. We believe that the publications of your organizations and information about your activities would be most valuable material for us. We trust that you share our conviction that making such information available to others will contribute not only to the development of radio as an educational medium but also to the understanding and friendship between our countries.

We would, therefore, greatly appreciate your putting us on your mailing list for any publications, re-

ports and informational releases which you have available for distribution. We are particularly interested in samples of the "Teachers' Handbook" which we understand you publish; information as to the fields they cover and how we could order them, if they are not available for free distribution. Please address them to: Reference Library, Egyptian Broadcasting Service Sharia Sherifein, Cairo, Egypt, who will see that it is distributed to those persons on our staff who will make the most advantageous use of it.

Egyptian Broadcasting Service
Amin Hammad
Director General

I applaud your recent change in format and congratulate you on producing an interesting, news-packed publication. But please have mercy on my 20/200 vision. That mass of fine print on pages 9 and 10 of the March issue threw me for a loss. If you felt that those nine production points were worth printing, shouldn't they have been set in readable type?

I checked back over several past issues and found that the eyestrain type had been used mainly for footnotes and perfunctory announcements. However, the current issue uses this type in the body of several articles. I would prefer that articles be cut, if they are too long; and for emphasis bold face rather than 6 point would be more effective.

Benjamin Shimberg
Assistant to the President
Educational Testing Service
Princeton, New Jersey

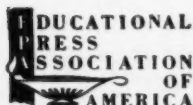
Your March issue included several interesting and helpful articles.

J. J. Stillinger
Director of Radio
Board of Education
Cleveland, Ohio

Congratulations and continued success on the "new" *Journal*. It symbolizes the forward steps taken by educational broadcasting.

W. Ferron Halvorson
Director of Radio-Television
Texas Technological College

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